



1955

Shilpanjali

True beauty after all consists in purity of heart. Art to be art must soothe.
I want art and literature that can speak to the millions.

GANDHIJI.

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A Retrospect: 1954-55

Another Year of Progress

Looking back on the activities of the Department of Applied Art, Sir J. J. School of Art, Bombay, it can be said that the year 1954-55 was yet another year of progress. The Department of Applied Art with more than 425 students of whom as many as 75 are women students, continued its steady endeavour towards improvement in the standard of training—an endeavour which was the keynote of its activities during the year 1953-54. In all our academic activities we have been guided by the desirability of having our students realise that in their efforts to create new forms of artistic expression they should not ignore our past traditions. It has been our constant endeavour to help our students to evolve such contemporary forms as would represent a fusion of all that is best in our past traditions and present requirements. The training imparted at the Department of Applied Art is based on the understanding that Applied Art is art applied to a specific purpose and that the basis of Applied Art is the understanding of art in its pure form, with its principles of analysis and synthesis.

We lay special emphasis on the fact that no art, because it is employed for the good of the people, need be regarded as pedestrian, so long as it conforms to the accepted standards of aesthetic self-expression and craftsmanship. Out of this realisation springs our anxiety to encourage our students to study and practise the best in traditional and contemporary forms of art.

Applied Art Seminar

An outstanding event of the year was the Applied Art Seminar organised under the auspices of the

Students' Majlis of the Department of Applied Art from November 15 to December 17, 1954. During this period the students of this Department had the unique privilege of gaining valuable knowledge about the various aspects of Applied Art—from Design to Reproduction—from a panel of eminent experts consisting of Art Directors, Art Executives and Production Managers from the leading Advertising Agencies and Studios in the city. We had lectures and demonstrations from Shri Umesh Rao, Shri P. N. Sarma, Shri N. Parmar, Shri D. G. Godse, Shri S. V. Waghulkar, Shri D. S. Mungekar, Shri Victor Fernandes, Shri Das Gupta, Shri P. G. Pradhan, Shri N. Chapgar, Shri R. K. Sonalkar, Shri V. R. Amberkar and Prof. W. Langhammer, each one of them an acknowledged authority in his subject. All these experts gave their honorary services and spared for our students their precious time inspite of their professional commitments. This Seminar, the first of its kind, was warmly appreciated as a laudable and progressive venture and can be regarded as an indication of the keen interest of the profession in the development of training in Applied Art at our Institution. It is indeed our good fortune that the profession has always given the most encouraging response to our call for their co-operation. A few years ago, when Shri B. G. Kher, the then Chief Minister of this State appealed to the profession to take active interest in the training of Commercial Artists by offering them opportunities to gain practical experience through apprenticeships in agencies and studios, the profession extended its fullest support to the Apprentice Training Scheme initiated by this Department. The success of the first Seminar has given us hopes to be able to

of the Majlis towards the activities of this Department. Another important feature of the Majlis activities this year was the introduction of the Majlis talent Board which offered the students an opportunity to display their works before their fellow students every week. The idea behind the Talent Board was to place before the students of the Department examples worthy of emulation and foster a desire to establish individuality. This activity of the Majlis proved to be very popular amongst the students of the Department. It must be added here that the Majlis could show such a fine record of achievement mainly because of its enthusiastic Managing Committee headed by Shri N. P. Vittal and Shri A. C. Woodham, Secretaries of the Majlis for this year.

Shilpanjali

This is the Fourth issue of Shilpanjali and it is indeed a matter of pride for this Department that

this publication, started as a small Year Book, has been gaining in popularity year by year. During this year the Majlis brought out a special Supplement to the Shilpanjali, in August, 1954, on the occasion of the Inaugural Day of the Majlis. That the Majlis can carry out this burden of responsibility so successfully is mainly due to the valuable co-operation of my colleagues Shri V. N. Ranade, Shri R. G. Kane, Shri P. D. Abhyankar, Shri V. V. Deo, Shri P. T. Mahajan, Shri K. G. Dhairyawan and Shri L. B. Chavan and the students of this Department and many of our well-wishers. In particular, our thanks are due to Shri H. S. Dhargalkar, our Visiting Lecturer in Block-making and Proprietor, Press Process Studio, Bombay, for making the blocks in this issue, Shri S. Ramu, General Manager, Commercial Printing Press, Bombay, for the printing of this issue and to all our advertisers and other friends too numerous to mention for their ungrudging help and co-operation in many ways.

Bombay.
10th March, 1955.

V. N. ADARKAR
Head of the
Dept. of Applied Art,
Sir J. J. School of Art,
Bombay.

About Shilpanjali - 1955 Cover . . .



COVER DESIGN is by one of our most promising students, Shri K. K. Menon who is studying in the Intermediate Class, (Certificate Course), of the Department of Applied Art. The picture is a part of a bigger panel prepared for the Project: Five Year Plan, organised by this Department. Under this Project nine different large size panels have been prepared by the students of this Department, each representing some salient features of the Five Year Plan. In the picture on our cover Shri Menon, whose style can be described as 'Poetry in Line and Colour', makes an attempt to depict the happiness and plenty in the village of tomorrow.

Project: India's Five Year Plan

Reproduced on the following pages are a few works of the students of the Department of Applied Art, prepared specially on the subject of Five Year Plan, for display at the Annual Exhibition of the School. The entire work under this project was planned as an experiment in pictorial representation of our national aspirations as embodied in the Plan. It will be recalled that a similar experimental project 'India—the Land of Eternal Beauty', designed to encourage Tourism, was organised by this Department of Applied Art. In undertaking such projects we are guided by our earnest desire, that our Art should find a wider utilisation in the sphere of nation-building activities.

In designing the work under the Project: India's Five Year Plan, we had necessarily to work under the limitations of our medium and those of the purpose intended to be fulfilled. Throughout the project no restrictions were placed on the style of pictorial interpretation to be used by the students; they were furnished with details regarding the salient features of the plan and were left free to interpret these in any style of their choice. It was, however, stipulated that each work must show an attempt to depict 'the influence of the Plan on national life'.

The large size 6' X 4' panels are designed mainly as 'educational hoardings' specially for use in Schools and cultural centres. They are not to be confused with Murals designed for decoration. The content of these panels is more important than their form.

There is no attempt anywhere in this project to interpret pictorially the statistics involved in the Plan. The emphasis, as will be seen from the Posters, is on only the more important features of the plan through simple and bold symbols or illustrations. In the scheme of Layouts on the River Valley Projects, there is an attempt to reduce to simple terms the complexities of 'River Valley Projects'.

It must be added that this publicity project is not complete in itself but only indicates one of the many possibilities that can be exploited for popularising the Plan. It is offered as an humble contribution of art students towards the Plan.

The students who participated showed a keen interest in the subject and their enthusiasm was indeed very commendable. In the final analysis, it is the students who deserve to be congratulated for a good job well done!

Shri S. G. Nikam

Shri K. K. Menon



पंचवर्षीय योजना - भारत का गौरव